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WHERE ART NEWS MAY BE
OBTAINED IN NEW YORK.

Brentano's, Fifth Ave. and 27th St.
William R. Jenkins, 851 Sixth Ave.
Powell's Art Gallery, 983 Sixth Ave.
R. W. Crothers, 122 East 19th St.
(Irving Place)
A. Kassof, 3 Greenwich Ave.
Charles Zito, 179 Columbus Ave.

WHERE THE AMERICAN ART NEWS
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Student Hostel 93 Boulevard Saint-Michel
The American Art Students' Club 4 rue de Chevreuse
Lucien Lefebvre-Foinet 2 Rue Brea

SPECIAL ANNOUNCEMENT
SUMMER ISSUES.

The AMERICAN ART NEWS will,
as usual during the summer, appear
monthly until Saturday, October 14
next, when the weekly issues will be re-
sumed, and a new volume will begin.

The remaining regular summer
monthly issues will be published on
Saturdays, July 15, August 19 and
September 15.

BUREAU OF APPRAISAL.

We are so frequently called upon to pass
upon the value of art works for collectors
and estates, for the purpose of insurance,
sale, or more especially to determine
whether prior appraisals made to fix the
amount due under the inheritance or death
taxes are just and correct ones—and so
often find that such former appraisals have
been made by persons not qualified by ex-
perience or knowledge of art quality or
market values, with resultant deception and
often overpayments of taxes, etc.—that we
suggest to all collectors and executors the
advisability of consulting our Bureau of
Appraisal either in the first place or for
revision of other appraisals. This Bureau is
conducted by persons in every way qualified
by experience and study of art works for
many years, and especially of market values,
both here and abroad; our appraisals are
made without regard to anything but quality
and values, and our charges are moderate—
our chief desire being to save our patrons
and the public from ignorant, needless and
costly appraisal expenditure.

ART SALE RECORDS.

Collectors, dealers and other interested
are reminded that the first two numbers of
Sales of the Year for 1915, in pamphlet form,
are still on sale at the AMERICAN ART NEWS
office, 15 East 40 St., at 25 cents each, post-
age prepaid. No. 1, the Brayton Ives Col-
lection of Prints, and No. 2, the Blakeslee
and Duveen Pictures Sales. The first of
the series for 1916, No. 3, the Reisinger,
Andrews-Canfield, and the Catholina Lam-
bert Picture Sales, is now ready.

NEW CLEVELAND MUSEUM.

It is greatly to be regretted that the
opening of the new Art Museum at
Cleveland, Ohio, should have fallen on
the same day, June 6 last, as that ap-
pointed for the first assemblage of the
Progressive and regular Republican
hosts for the Presidential Conventions
in Chicago.

This unfortunate clashing of dates,
and the natural devotion of space and
interest by the newspapers of the coun-
try to the Convention news, never of
more universal public interest, resulted
in the almost complete ignoring of the
Museum's opening by the press of the
country—as we have said, a most re-
grettable occurrence.

The same conflict of interest pre-
vented, or had something to do with
preventing, the attendance at the
Museum's opening exercises of the art
writers and critics—who it will be re-
membered were present in force and as
personal guests, at the opening of the
Toledo Museum some four years ago—
and whose presence there made the
Toledo Museum and its beauties known
to the general art public, as they would
not otherwise have been known.

Those Museum Directors, and the
few other collectors and art lovers, who
attended the opening of Cleveland's new
art Palace—were more than surprised
at its beauty and effectiveness of archi-
tecture—the loveliness and appropri-
ateness of its site in Wade Park, and
the taste and skill shown in the ar-
rangement and lighting of its galleries
—and especially by the size and import-
ance of the white marble structure—
which make it, if we are not mistaken,
the second only in size (for the Chicago
Art Institute and Pittsburgh Carnegie
buildings are not distinctively Art
Museum buildings), to the Metropoli-
tan Museum of New York, in the coun-
try.

The architects and the Director, Mr.
F. E. Whiting, deserve the greatest
credit for the designing and planning of
this new and most important addition
to American Art Museums and the
City of Cleveland is to be warmly con-
gratulated upon the possession of such
a structure and such an Institution for
the furtherance of art interest, not only
in Cleveland, but the country.

It has taken Cleveland, the sixth city
in population in this country, some
thirty years to fully awake to the im-
portance of local and national art edu-
cation and interest, and she has lagged
sadly behind Buffalo, Toledo, and even
some smaller cities of the West and
Middle West in this awakening. But
it has come at last, and in her new
Museum, Cleveland steps into the first
rank of American cities whose citizens
have learned that art education and cul-
tivation must be provided for by any
city which does not wish to remain
crude and provincial, in tone and at-
mosphere, as far too many mid-West-
ern and Western cities so remain today.

The illustration on the first page will
give a good idea of the dignified and
inspiring character and effect of the
new Museum, and our correspondent's
letter, in another column, reviews brief-
ly the remarkable display of art works

—some owned by the Museum and
others assembled, through loans, by Di-
rector Whiting, which signalizes the
opening of the Institution. In a later
issue we hope to describe the new
Museum more fully, as well as its con-
tents, but meanwhile we again con-
gratulate Cleveland and its citizens on
their Museum, the generous donors of
the funds which enabled the building
to be completed, and of the treasures
which it contains, and lastly the archi-
tects and the Director, on the fulfill-
ment in such measure of their long
labors, hopes and desires.

CORRESPONDENCE

Trask vs. Laurvik.

To the Editor, AMERICAN ART NEWS.
Dear Sir.

If the report of Mr. Laurvik's appoint-
ment as director of the projected San
Francisco Art Museum be true, I wish to
echo your lament. Your main objection
seem to be "nativistic," but Mr. Laurvik is
not only an alien but a sponsor for alienist
art. Unless he has completely changed his
point of view since he controlled most of
the exhibitions at the National Arts Club,
N. Y., and there eulogized the "aberration-
ists," his appointment would be nothing
short of a calamity. If Matisse were ap-
pointed director of the Metropolitan Mu-
seum it would mean to New York what the
appointment of Mr. Laurvik would mean
to San Francisco.

To place "Modernists" at the head of our
public art institutions is like putting in
charge of our great public hospitals, faith
healers who think the germ theory
"academic," antisepsis "Victorian," cleanli-
ness hypocritical, conscientiousness self-
righteous, devotion to duty fantastic.

Whether Mr. Trask has "played favorites"
or not I cannot say. He certainly made out
a good case for himself in his widely cir-
culated "retort courteous" to my critical ques-
tioning on the politics of art in 1914. But
were the worst true that has been said of
Mr. Trask, if he did "play favorites," it was
within the circle where all are deserving.
He never favored the purveyors of evil
dreams.

The fact that Mr. Laurvik is sincere, en-
thusiastic and a good fellow would not
mitigate the calamity of his appointment.

Charles Vezin.

New York, June 12, 1916.

OBITUARY.

Helena deKay Gilder.

Helena deKay Gilder, a painter of talent,
widow of Richard Watson Gilder, long
editor of the Century Magazine, died May
28, at her home in this city in her 70th year.
She was a sister of Charles deKay, a daugh-
ter of Commodore deKay and a grand-
daughter of Joseph Rodman Drake, author
of "The Culprit Fay." Mrs. Gilder studied
art in Dresden and afterwards at the Cooper
Union. It was at her home, where the
Authors Club also had its inception, that the
Society of American Artists was founded.
Flowers, portraits and ideal figure works
were the subjects she chose. Her two sons
are Rodman and George deKay Gilder and
her three daughters, Francesca and Rosa-
mond Gilder and Mrs. Dallas D. L. McGrew.

Charles Pryer.

Charles Pryer, banker and publisher, died
June 8, in his 69th year. His collection of
arms, armor and coins was one of the finest
in the country.

AMONG THE DEALERS.

Mr. C. T. Loo of Lai-Yuan & Co., 557
Fifth Ave., sails today on the Touraine for
Bordeaux and will return in October.

Mr. Georges Durand-Ruel, of 12 W. 57
St., sails for France June 24, on the La-
fayette.

Mr. Edward G. Kennedy, of Kennedy &
Co., has retired from active business and
is now travelling in the West.

Mr. Du Parc, of Chichon Brothers, will
sail for London with his family on the
Noordam, June 28.

Mr. Edward Brandus and family will sail
for Bordeaux, en route to Paris, on the
Lafayette, June 24.

A SILHOUETTE OF J. E. D. TRASK.

In the June number of Arts and Decora-
tion, the editor, Guy Pene Du Bois, pays
attention to former Director J. E. D. Trask,
of the Art Department of the Pana-Pac.
exhibition, as follows, under the head,
"Who's Who in American Art."

"We may have begun this strictly art de-
partment with a reference to politics a good
many times prior to this beginning. We
will probably do this wilfully again and
again. We will never do it again with so
much justice. Mr. John E. D. Trask, who
was Director of Art at the Panama-Pacific
Exposition, is only equaled by his best
friend, Mr. E. W. Redfield, as a politician
in American art."

* * *

"Mr. Trask talks a little or a lot, depend-
ing upon the person addressed, in the same
manner that Mr. Redfield plies his brush—
we mean broadly and calmly. Great art-
ists have souls too sensitive to maintain a
comforting spirit. Mr. Trask, because of a
sedate wisdom, knows that material success
and sensitiveness are not synonymous. Lack-
ing nerve we may be sure that nerve will
never fail us. Mr. Trask goes ahead. The
talk about him, and there is always some,
bothers him a little. He is not overfond,
among others, of Mr. James B. Townsend.
However, there is no need to rake up either
old grudges or old magazine articles. The
past is past. Mr. Trask can smile in a large
way and does, not infrequently, though we
have seen that smile contract a little. But
that is a secret so difficult of verification
that it need go no further.

"He was once American Commissioner at
an exposition, to which Americans were in-
vited to send pictures, at Buenos Ayres. Mr.
Redfield must have been awarded a prize
there, too. The pictures were somewhat
late in returning to their rightful owners.
Buenos Ayres is not especially near to those
art centers of the United States inhabited
by its painters. Some of them were more
put out by the delay in the return of their
pictures than by the wear and tear coinci-
dent with the distance they (the pictures)
had traveled. Artists have strange souls.
If Mr. Trask has a soul, it is not more evi-
dent than the one so completely hidden be-
neath the bronze form of the statue of Will-
iam Penn with which he has one or two
other things in common.

"Artists tell us that when he visits their
studios in the capacity of judge, to select
their pictures for exposition he reminds
them of Mr. Daniel Garber (who should live
at New Hope if he does not) in the same
capacity. We have never met Mr. Daniel
Garber in any capacity. We hope—no, this
is really quite ridiculous. Artists with re-
spect to their own works are always radi-
cals, and radicals are always more wrong
than mugwumps. Besides, if what they say
is true, it would turn a fact into an illusion,
a truth into a farce; we cannot lend our
ears to the babel of the innocents, to the
prattling prejudice of painters. There is
conviction to be rooted out of a calm smile,
solace in the breadth, be it only of waist,
of a large man. We prefer to believe that
the expositions over which Mr. Trask pre-
sides are representative. We cling to our
books of fairy tales, continue to believe in
Santa Claus—do not tell us that he is a Ger-
man atrocity.

"Mr. Trask, like his friend, Edward W.
Redfield, is a great politician. Mr. Redfield
hung a room with his own pictures at the
Panama-Pacific International Art Exposi-
tion. Mr. Trask did more than that, he
hung the entire exhibition. It may be that
he is the greater politician. We do not
know. We cannot in any case see that to
be a politician in art or elsewhere is neces-
sarily to be wicked. It is said that if Mr.
Trask had not possessed himself of a cer-
tain father-in-law, and of mastery of the
game of politics, art circles would never
have heard of him. But that also is ridicu-
lous. Without a commission from the Pope
would Raphael have painted the Sistine Ma-
donna? Perhaps, but at least it would have
had another name."

NEW LAFAYETTE MEMORIAL.

The Municipal Art Commission has ap-
proved of the monument to Lafayette pro-
vided for by the will of Henry Barteau, de-
signed by D. C. French, and to be set up
at the Ninth Street entrance to Prospect
Park, Brooklyn. The memorial, shortly to
be unveiled, shows Lafayette in Continental
uniform on a bronze tablet in bas-relief.
He stands by his horse, which is held by a
negro groom. The figures are of life size
and at either side of the tablet will be two
granite seats.

Mr. Charles H. Graff, until recently man-
ager of the Katz Galleries, which passed
with an auction sale last month, has become
associated with Kennedy & Co., of 613 Fifth
Ave.

A daughter was born to Mr. and Mrs.
James P. Silo, Jr., the last week in May.